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Tarble Arts Center Newsletter

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# Tarble Arts Center Newsletter September 1993

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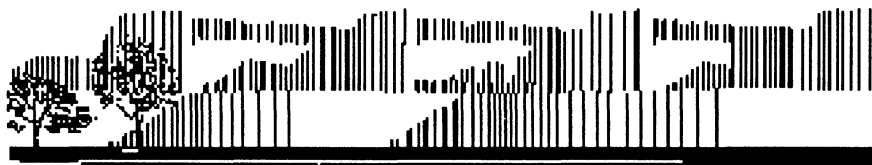
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# Tarble Arts Center

Newsletter

September 1993



## EXHIBITIONS

### CONTEMPORARY CALLIGRAPHY AND PAINTING FROM THE REPUBLIC OF CHINA

-- *through September 26, Main Galleries*

This exhibition presents traditional Chinese painting and calligraphy by contemporary artists from Taiwan. Featured are four calligraphic script types and the major traditional painting genres of landscape, figure, plants and wildlife. Some more experimental works are included as well. The paintings and calligraphy are presented in the traditional manner on hanging scrolls. The exhibition was organized by the National Museum of History of the Republic of China, and circulated by the International Council on Education for Teaching. A catalogue accompanies the exhibition, with text by Dr. Shen C.Y. Fu, Senior Curator of Chinese Art at the Freer Gallery of Art and the Smithsonian Institution's Arthur M. Sackler Gallery of Asian Art. Copies will be available for purchase in the Gift Shop, with proceeds going in support of Tarble programs.

The purpose of this exhibition is to provide an overview of the contemporary artists in Taiwan who work in traditional Chinese media. Taiwan (then called Formosa) was under Japanese occupation from 1895 until the defeat of Japan in 1945. In 1948 Taiwan became a refuge to millions of Chinese fleeing the communist take over of the mainland. This influx caused a revival of traditional Chinese art in Taiwan after a long cultural interruption caused by the dominance of the Japanese. This renewed interest in traditional Chinese forms grew exponentially in the late 1940s. Traditional painting in Taiwan is part of a consciously transplanted culture, yet one which has been modified substantially by the new context in which it exists. Although its conventional forms and styles were nurtured by artists from the mainland, traditional painting has also been influenced heavily over the past forty years by its new island environment and by the ubiquitous impact of Western cultural values.

Over the past century the position Taiwan occupies in the sphere of Chinese painting and calligraphy has changed dramatically. According to Dr. Fu, Taiwan's accomplishments in the arts were few, but since the 1949

mass immigration of artists from the mainland, Taiwan has evolved into a major center of Chinese culture. This includes the arts of calligraphy and painting. In fact, aside from certain areas of mainland China itself, Taiwan today has become one of the most important centers for traditional Chinese painting and calligraphy in the world.

Chinese calligraphy, painting, and literature have a tradition of several millennia, and serve as a lasting manifestation of China's art and culture. Contemporary Chinese artists are faced with the rather daunting task of safeguarding this cultural heritage while simultaneously seeking means to express their own spirit and individual creativity. According to Dr. Fu, the works exhibited represent major current trends in traditional Chinese painting and calligraphy, produced by Taiwanese artists using traditional tools and media. Artists of Taiwan who work primarily in Western or Western-inspired media, of which there are many, are not represented.

#### ANITA E. JUNG SOLO EXHIBITION

-- *through October 10, Brainard Gallery*

Anita Jung creates art that speaks to current social issues, particularly those having to do with women. Her works are filled with the imagery of feminine icons taken from Botticelli and other art from the Renaissance, as well as references to alchemy and Catholicism; all are selected for their traditional symbolic content. The artist seeks to bring new insights to and a reconsideration of persisting social concepts represented by these art historically-based cultural symbols, rather than consciously appropriating images and elements to create a radically altered context. As Jung puts it, "The reconstruction of meaning within the object, not the deconstruction of the object, is what compels my art. I am interested in subverting the established content of a symbol and reintroducing it with a different voice." The choice and handling of materials is integral to the conceptual integrity of her art. "Utilizing a strategy of collage, a physical layering of material is offset by an intellectual layering of meaning." Jung goes on to state that, "...by interweaving the focus of the object within a new construct, a different sensibility based upon this relationship is formed." This exhibition presents works on paper that employ painting, drawing, printmaking, and encaustic.

Jung holds a BFA in painting from Arizona State University and an MFA in printmaking from the University of Wisconsin-Madison. Her work has been selected for numerous juried exhibitions throughout the United States. Most recently her work has been exhibited at Anchor Graphics, Chicago, and the Jura Silverman Gallery, Spring Green Wisconsin.

Jung was selected for the 1993 Arts Midwest *High Visibility* program. *High Visibility Arts Midwest*, with support of the National Endowment for the Arts and member state arts agencies, provides fellowship awards to Midwestern visual artists. The goal of the program is to provide new exposure for

Midwestern artists by providing opportunities and making connections for artists of exceptional merit around the country. The artists are selected through a juried competition. Jung's exhibition and one-day residency at the Tarble is co-sponsored by the EIU Art Department, and is supported by Arts Midwest's members and friends in partnership with the National Endowment for the Arts.

## EVENTS

LABOR DAY: TARBLE OFFICES CLOSED

-- *September 6*

MARXHAUSEN: PARTICIPATORY LECTURE/DEMONSTRATION

-- *September 12, 1pm*

Sculptor/painter/educator Reinhold Marxhausen will present a lecture/demonstration on "Serendipity." Marxhausen defines serendipity as the possibility of discovering something new and unique, and developing the ability to see things in our everyday surroundings that no one else sees. This innovative artist, who served as an artist-in-residence for the pre-Tarble community arts program *Arts in Industry* (1979-80), has made presentations and exhibited his art throughout the United States. But he is probably best known as the creator of "sound sculpture" featured on the David Letterman Show, in the Tarble Gift Shop, and the exhibition *Do You Hear What I Hear?* presented at the Tarble in 1985. No one can make the visual arts more entertaining and experiential than Reinhold Marxhausen. "One cannot assume that love of beauty exists automatically from yesterday to today. If we do not reaffirm it in some new way today, it does not exist," states Marxhausen.

The artist's program on serendipity and creativity is designed to bring out the artist in everyone through the use of slides, sound sculpture, and audience participation. Everyone who attends is asked to bring a magazine with color pictures to use during the program. Marxhausen holds a BA from Valparaiso University (Indiana) and an MFA from Mills College (Oakland, California). Among his many accomplishments, he founded the Art Department at Concordia College (Seward, Nebraska), created a number of public sculpture and murals commissions, has authored three books and produced award-winning films on creativity. While on campus Marxhausen will also present his slide lecture "Ways of Seeing" for EIU Art classes. Marxhausen's two-day residency is co-sponsored by the EIU Art Department.

TARBLE FALL CLASS SESSION BEGINS

-- *September 18*

A variety of art classes and workshops for children and adults are being

offered with most workshop fees including both instruction and supplies. Classes for young people include *Introduction to Art* for ages 4 and 5, *Exploring Art I* for ages 6 through 10, and *Exploring Art II* for ages 11 through 15. Workshops for young people include *Tie-Dyed T's* for ages 12 through 18, and a *Christmas Card Workshop* for ages 14 years and up. Classes for adults, ages 16 and up, include *Basketry: Tradition & Beyond*, *Quilting Workshop*, *Introduction to Printmaking*, *The Art of Growing Old*, *Painting with Style: Impressionist and other Techniques*, *Portrait Drawing*, and *Stories in Clay*. For more information, please refer to attached brochure.

## ILLINOIS ARTS WEEK

-- September 19 - 25

Join in celebrating Illinois Arts Week by attending the *Chinese Calligraphy and Painting* and *Jung* exhibitions, the International Students' Tea on September 21st, or Anita Jung's lecture on September 23rd.

## INTERNATIONAL STUDENTS' TEA

-- September 21, 2-4pm

An International Students' Tea will be held in conjunction with the exhibition *Contemporary Calligraphy and Painting from the Republic of China*. The public is invited to attend. The Tea is sponsored by EIU's office of International Student Services and the Oakland Presbyterian Church, and is presented in cooperation with the Tarble Arts Center.

## ANITA E. JUNG: ARTISTS LECTURE

-- September 23, 7pm

Anita Jung, printmaker /painter, will discuss her work in conjunction with her solo exhibition. In her art Jung presents recognizable imagery taken from the history of art and popular sources -- in some cases what might be considered visual clichés. She presents these images in such a way that the viewer is induced to reconsider what these images mean or represent, and challenges the viewer to think about what is seen and symbolized rather than the set, automatic response the image might otherwise evoke.

"What remains concealed is as pertinent to my art as what is revealed," states Jung. The artist works in a process of transforming signs into symbols. "Manipulation of constructed things or found things allows for a selective truth telling representing personal and collective aspects of memory or myth which are often contained within the common/cliché image. Within my art devotional icons and symbols intermingle and layer their meaning in order to extend beyond preconceived social boundaries. This metamorphose is achieved by combining fragments of art historical and social/political symbols that have been removed from their original context." In reference to the works which make up her solo exhibition at the Tarble, Jung states "Specifically, the work for this exhibit explores the

# Tarble Arts Center

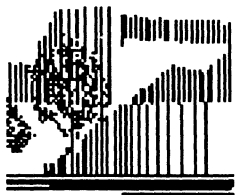


## Fall 1993 Art Classes and Workshops

*September 18th through November 20th*

Tarble Arts Center offers community art instruction for both children and adults. Through its collection, changing exhibitions, and other resources, Tarble art courses offer students a unique opportunity to study art. In both children's and adults' courses, the structured lessons emphasize basic art principles and techniques while encouraging students to exercise their own creativity. Finally, small class size provides each student with ample individualized attention, which remains the hallmark of Tarble art classes and workshops.

For more information on Fall courses or to become a member of the Tarble Arts Center, please phone 581 - ARTS (- 2787).



## For Young People

*All supplies included unless otherwise noted.*

**REGISTRATION DEADLINE: SEPTEMBER 17TH, 5:00PM**

### **Introduction to Art (Ages: 4 - 5yrs)**

Instructor: Kit Morice

Tuesday, 1:00 - 2:00pm, September 21st - October 26th

Fee: \$16.00 for members, \$20.00 for non-members

This class is designed to provide fun, hands-on art experiences in a variety of media while working in a creatively stimulating environment. Lessons will stress the *Elements of Art* (line, shape, value, color, and texture). Enrichment activities will be used to stimulate young minds before hands-on experiences begin.

### **Exploring Art I (Ages: 6 - 10yrs)**

Instructor: Jamie Willis

Saturday, 9-10:30am, September 18th - November 6th

Fee: \$25.00 for members, \$30.00 for non-members

Through both two and three-dimensional projects, young students will be asked to explore the elements of art through a variety of media. This course includes lessons in collage, drawing, watercolor, printmaking, and masks from other cultures.

### **Exploring Art II (Ages: 11 - 15yrs)**

Instructor: Staff

Saturday, 10:45-12:15pm, September 18th - November 6th

Fee: \$25.00 for members, \$30.00 for non-members

Through both two and three-dimensional projects, students will develop basic art skills while creating in a variety of media. Emphasizing personal expression, this course provides older children with an opportunity to further develop skills in drawing, painting, printmaking, and ceramic techniques.

**REGISTRATION DEADLINE: OCTOBER 22ND, 5:00PM**

**Tie-Dyed T's (Ages: 12 - 18 yrs)**

Instructor: Dorothy Bennett

Saturday, 1:00pm - 3:00pm, October 23rd

Fee: \$20.00 for members, \$24.00 for non-members

This workshop will introduce students to several techniques used to create the familiar Tie-Dyed shirts. Participants should bring three *pre-washed* T-shirts. (Two shirts should be white, and the third should be a dark color.)

**Christmas Card Workshop (Ages: 14 yrs - Adult)**

Instructor: Dorothy Bennett

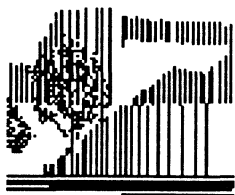
Saturday, 10:00am - 12:00pm, November 13th & 20th

Fee: \$30.00 for members, \$36.00 for non-members

using the block printing technique, participants will design, compose, and print original Christmas cards. Finished prints will then be mounted on pre-printed greetings as a support.







## **For Adults (Ages: 16 years and up)**

*All supplies included unless otherwise noted.*

**REGISTRATION DEADLINE: SEPTEMBER 17TH, 5:00PM**

### **Basketry: Tradition and Beyond**

Instructor: Jamie Willis

Sunday, 1:30-3:30, September 19th - October 24th

Fee: \$35.00 for members, \$42.00 for non-members

Students will begin by weaving traditional structural forms using various traditional and non-traditional materials. Using these introductory techniques, students will then be asked to explore new forms of their own design. A mixed-media approach to basketry (combining ceramic and woven forms) will also be presented.

**REGISTRATION DEADLINE: SEPTEMBER 20TH, 5:00PM**

### **Quilting Workshop**

Instructor: Pam Gutowski

Tuesday, 7:00 - 9:00, September 21st - October 12th

Fee: \$20.00 for members, \$24.00 for non-members

*Supply list provided upon registration.*

In this short course, students will learn basic quilting techniques by creating an original quilted design. The class will also provide experience in assembling the top.

## **Introduction to Printmaking**

Instructor: Kit Morice

Tuesday, 7:00-9:00pm, September 21st - November 9th

Fee: \$40.00 for members, \$48.00 for non-members

In this workshop, students will be introduced to the art of the print through both lectures and hands-on experiences. Working in monoprint, relief and intaglio print techniques, this course provides the opportunity to create both unique images and to produce a limited "edition" ( or multiple copies).

## **The Art of Growing Old**

Instructor: Kit Morice

Tuesday, 2:30 - 4:30, September 21st - November 9th

Fee: \$34.00 for members, \$40.00 for non-members

Open to all ability levels and designed for senior citizens, students will explore personal issues and themes concerning the aging process. After the instructor conducts a student interests and needs survey, reflections and reminiscences will be explored through a variety of media. The course will conclude with an informal group discussion and critique.

## **Painting with Style: Impressionist and Other Techniques**

Instructor: Noel Cummins

Wednesday, 7:00 - 9:00pm, September 22nd - November 10th

Fee: \$40.00 for members, \$48.00 for non-members

Working in acrylic paint, students will be introduced to historical painting styles through a series of studio experiences. After an introductory lecture, students will develop works patterned after selected masters. Artists and styles explored will include Monet and Impressionism, Picasso and Cubism, and Matisse and Fauvism, among others.

## **Portrait Drawing**

Instructor: Bruce Bishop

Thursdays, 7:00 - 9:00, September 23rd - November 11th

Fee: \$40.00 for members, \$48.00 for non-members

Beginning with an introductory lecture on portraiture and its

history, this class provides an introduction to drawing from the model. By developing observational skills through various training techniques, students will work towards a sensitivity to proportion, value, and the *likeness*. Using charcoal, pencil and conte, students will gain experience in expressive portraiture. (Mr. Bishop's portrait drawings have been exhibited in Charleston on many occasions, most recently at an area restaurant on the square.)

## Stories in Clay

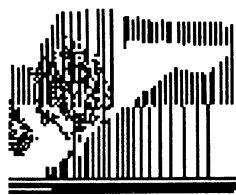
Instructor: Bruce Bishop

Saturday, 1:00 - 3:00pm, September 25th - November 20th

*No Class Meeting on October 23rd.*

Fee: \$44.00 for members, \$50.00 for non-members

This course begins with lectures on the history of decorative ceramics focusing on Native American forms of the Southwest, and on symbol-making and storytelling. In addition to traditional handbuilding techniques, students will explore the use of sgraffito in creating a narrative ceramic work. (*Sgraffito* is the technique of scratching through one layer of slip on a pot to reveal an underlying layer of contrasting color.) Both vessel and animal forms will be developed in this workshop.



### Staff:

Michael Watts, Director

Donna Meeks, Curator of Education

David Pooley, Registrar

Kimberly Woods, Secretary

Mr. James K. Johnson, Acting Dean, College of Arts & Humanities

### Volunteer Coordinators:

Maggie Hollowell and Corrine Joyner, Docent Education Program

Victoria Woollen-Danner, Gift Shop

Barbara Watts, Sales/Rental Gallery

# REGISTRATION FORM

NAME \_\_\_\_\_

STREET ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**MEMBER** ☐

**NON-MEMBER** ☐

COURSE	STUDENT NAME	FEE
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

TOTAL FEE PAID



**Eastern  
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University**

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**Tarble Arts Center**

College of Arts & Humanities

600 Lincoln Avenue

Charleston, Illinois 61920-3099

Open Hours: Tuesday - Friday 10am - 5pm, Saturday 10am - 4pm, Sunday 1- 4pm; Closed Mondays and holidays. Admission is free unless otherwise noted. For information or to schedule a group tour, telephone 217/581-ARTS(2787). The Tarble Arts Center is located on South Ninth Street at Cleveland Avenue, on the Eastern Illinois University campus. The Tarble Arts Center is partially supported by the Illinois Arts Council, a state agency, and by Tarble Arts Center membership contributions.

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Charleston, Illinois

concept of what is visible/invisible and the implications of marginal positions designated by society." In addition to her lecture at the Tarble, Jung will critique work by EIU students in Studio Art. Her residency is co-sponsored by the EIU Art Department and partially funded by Arts Midwest.

## FROM THE CURATOR

Over the past six years, I have had the challenging opportunity to serve as the Curator of Education at the Tarble Arts Center. During this time, I have enjoyed working with the hundreds of energetic, dedicated people in the community, teachers in the public schools, and professionals at the university who promote the arts in our area. Each year has presented me with new challenges and new opportunities for both professional and personal growth. Recently, however, I was presented with a new challenge; one which I have accepted. I will be taking a leave of absence from my current position in order to accept the position of Director of Education at the American Academy of Art in Chicago, where my duties begin on September 7th.

This position presents a unique opportunity to gain invaluable administrative and management skills. The Director of Education serves as the chief administrator for the educational component of the school. The position's responsibilities include administration and management, instructional program management, curriculum development, and faculty and educational staff development. More specifically, the position offers the opportunity to gain experience and develop skills in program accreditation, instructional program evaluation, course scheduling, and leadership. The American Academy of Art is a seventy-two year old institution emphasizing the development of traditional skills with a particular focus on life drawing. Currently, the Academy awards the Associates degree in specialized areas in both Fine and Applied Arts.

Despite the excitement of a new position, I take leave with some pangs of regret. I will certainly miss working with the faculty in Eastern's Art Department who, as a whole, have demonstrated consistent support for the educational programs at the Tarble. Additionally, I will miss working cooperatively, through Tarble programs, with the many dedicated classroom teachers and art specialists who teach in the public schools in our six county area. To the art teachers of our community, thank you for your enthusiastic participation in Tarble programs. And certainly, I will miss working with the Tarble docents, whose volunteer efforts have made it possible to build the diverse, quality programs that we offer. Finally, whatever my decision at the end of the year, I take with me some very fond memories of Charleston and its people.

-- Donna M. Meeks

## FROM THE DIRECTOR

As presented in her comments, Donna Meeks is taking a leave of absence from her position of Curator of Education at the Tarble to become the Director of Education at the American Academy of Art in Chicago, effective as of September 1st. Donna has been responsible for expanding upon and instituting a number of innovative and important programs during her tenure as Curator of Education. Many of these have been overwhelmingly successful, including her expanded Enrichment programs, the annual Arts-In-Education artist residency, and Fall Art Teachers' Institute. And even some programs which did not sustain an audience, such as her Family Sampler Sunday program, were worthy undertakings and similar to programs which have proven successful at other arts centers and museums. I am sure that I speak for all of the Tarble's members and constituents when I express thanks to Donna for her efforts to improve and expand the Tarble Arts Center's educational and outreach programs, and her personal efforts to "take the arts to the people." And I am sure her position as Director of Education will provide new challenges that will prove invaluable in her development as an arts administrator, whether she chooses to stay in her new position or return to the Tarble. I wish her every success in this new venture.

With Donna's departure, efforts are under way to find someone to serve as Acting Curator of Education through next June. It is hoped that the Acting Curator will begin on or very shortly after September 1st. Every effort is being made to insure that the Enrichment programs, artist residency, classes and workshops, and related programs proceed as planned. My thanks to Docent Co-coordinator Maggie Hollowell and Art Education Assistant Professor Eugene Harrison for their willingness to serve with me on the search committee on such short notice. The Acting Curator will be announced as soon as the search is completed.

One of the most enjoyable aspects of serving as director of the Tarble Arts Center is that of discovery, particularly the unexpected discovery that Reinhold Marxhausen might characterize as serendipity. Over the summer a young man visited the Tarble to see the Folk Arts exhibition. Upon entering he was immediately drawn by one of the canes in the collection donated by Burl and Dorothy Ives. As it turns out, one of the canes, more accurately described as a staff, is from the Maori people of New Zealand. And the young man, Houpeke Remana Piripi, is of the Maori. He instantly recognized the staff as a *tokotoko*, a symbol of status used by the chief or other persons of authority in the Maori community. *Tokotoko* are used during important ceremonies. Sometimes *tokotoko* represent ancestors, and might be named for them. In other cases they might tell a legend or a family's genealogy, which is believed to be the case with the staff in the Tarble's collection. The chief would hold the *tokotoko*, turning it in a slow

spiral as he speaks, "reading" the genealogy symbolized by the intricately carved patterns. Like all Maori objects, the *tokotoko* is believed to be imbued with a living spirit, and because of its purpose it would be handled and treated with great respect and devotion. For Mr. Piripi, finding such a revered object half way around the world in a place like Charleston was more than a surprise -- it would be akin to someone from Charleston coming across an ancient Christian icon in New Zealand. Though he would prefer that this excellent example of such a sacred object be back with his people in New Zealand, he is glad that others are being given the opportunity to see it. This information about the *tokotoko* was related to me by Mr. Piripi, and will be posted with the staff whenever it is exhibited so that others might share some of Mr. Piripi's feelings and knowledge of this wonderful object.

-- Michael Watts

## UPCOMING FOR OCTOBER

*1993 Art Faculty Exhibition* -- October 2 - 31

Reception: *Art Faculty Exhibition* -- October 3, 2-4pm

Docent Meeting: *Art Faculty Exhibition Tour & Woodblock Print Workshop*  
-- October 4, 10am-noon

Fall Art Teachers' Institute Day -- October 8, 10:15 - 1:30pm

*Japanese Woodblock Prints from Area Collections*

-- October 15 - November 28

Slide Lecture: Barry Blinderman, "Art & Sexuality" -- October 19, 7pm

Kimono Dance and Dressing Rituals: Kimiko Gunji -- October 24, 2pm

Chamber Music: Piano & Guitar Duo -- October 31, 3pm

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